£1.50

Issue Two

Dark Terrors

A Hammer Fanzine



Ralph Bates • Peter Cushing • HAMMER HOUSE OF HORROR

Frankenstein • letters & news



Editorial

First of all,many thanks to everyone who bought a copy of issue ona of DARK TERRORS,end to thosa who wrote letters of praise about our dabut issue.It really is great to know,though not really surprising,that thera ere still so many Hammer Film enthusiasts around,despite the fact the company havan't released a horror film since 1976.

I was hoping to have news on Hammer's new films this issue but,at tha time of writing,no news has as yet been given out.However,it is certain that this year will see tha compeny return to full production. In the meantime we've got THE WORLD OF HAMMER TV series(see issue one) to look forward to.Channel 4,who will be scraening the series of 13 programmes,don't have the sarias on their current schedule,so it's unlikely to be shown until at least mid-1992.But I'm sura it'll be well worth the wait.

Befora then will be tha ralease of the first model kit from HAMMER HOUSE OF HORROR MARKETING.Dave Prowse will be promoting the kit as it will feature him as the monster in FRANKENSTEIN AND THE MONSTER FROM HELL.Also, THE DARKSIDE are planning a Hammer special for later in the year.

So the futura is looking very bright indeed for Hammer Films,and hopefully DARK TERRORS will be around to covar all this news as it happens.

Thosa of you who bought a copy of issue one will notice that this issue is of much better quality.I hopa to improve this still further,where and when possibla in futura issues.And speaking of future issues,please do write end tell me what films,etc you'd lika to see covered in DARK TERRORS.At the moment I'm planning on the fanzine to be published bi-monthly,but it is going to be a lot of hard work gatting an issue out every two months.So I'd be very grateful to hear from anyone who'd lika to submit written contributions etc.Also,I think different writing styles will make the fanzine more interesting.

Anyway thats it for this issue, hopafully issue three will be raady in May,so until then,all the best,

M. Murphy

DARK TERRORS is published bi-monthly by Mike Murphy c/o "Avalon",Vantnor Tarrace,St.Ives,Cornwall,TR26 1DY.

CONTRIBUTIONS;
Written Contributions,Artwork, Reviews etc are most welcoma. Please get in touch if you'd like to discuss any written contributions beforehand.

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SPECIAL THANKS to;
Hammar Film Productions LTD., Richelle Wilder,Gary Wilson(Hammer Housa Of Horror Marketing), Channel 4 Television,Oaklay Court, Dick Klemensen,Samhain,Steve Green,The Darkside...



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Screen Screams

BOOK OF BLOOD

Denis Maikla is currently working on a new book about Hammar,called FOR SADISTS ONLY;THE GOLDEN YEARS OF HAMMER.The title is no doubt derived from a 1957 reviaw of THE CURSE OF FRANKENSTEIN that appeered in The Daily Talegraph;"Whan the screan givee us sevared hands and haads, eyaballs droppad in a wina glass and magnified, and brains dished up on a plete lika spaghetti,I can only suggast a new certificate - "S.O." perhaps,for Sedists Only".

This first voluma will cover the early Hammer Horrors up until 1960 or 1962.Meikle has managad to get the full co-oparation of meny of the paople involved with Hammer over the years,including Michael Cerreres, Jimmy Sangster end Roy Skeggs.Dick Klememsen of LITTLE SHOPPE OF HORRORS is also actively involved with the book.

FOR SADISTS ONLY;THE GOLDEN YEARS OF HAMMER is dua to be publishad later this year.

CHRISTOPHER LEE

Christopher Lae had e serias of aight ½-hour political drames broedcast on Redio Four during December/ Janeury.Entitled THE HOUSE,the cast included Isle Blair,who starrad with Lee in TASTE THE BLOOD OF DRACULA.

THE RETURN OF PETER CUSHING

Petar Cushing is to ster in a naw film from Tyburn Productions,celled HERITAGE OF HORROR.Cushing has previously starrad in LEGEND OF THE WEREWOLF,THE GHOUL and THE MASK OF DEATH for tha company run by Kevin Francis.In the naw film Cushing will pley the part of an old actor who longs to pley King Leer.

The film sounds like being a real treat for Cushing fans as it will feature clips from many of his past filme,including THE BRIDES OF DRACULA,THE SATANIC RITES OF DRACULA and DRACULA A.D.1972.

THE BLACK LODGE

THE BLACK LODGE is e group for anyone interasted in Dark Fantesy & Horror(books & films).Informel meatings are hald on the 2nd Thursday of each month,at Tha Auetralian Ber, Hurst Street,Birminghem,from 7.45p.m. onwerds.Members include locel fanzine editore,SFX artists,illuetratore and writars etc.

PETER BLYTHE

Peter Blythe playad the part of Seward in e 7-part adaptation of DRACULA on Radio Four recently.Blytha played the part of Anton in FRANKENSTEIN CREATED WOMAN and later appeared in A CHALLENGE FOR ROBIN HOOD for Hammer.Blythe is best known for his rola in the TV saries,RUMPOLE OF THE BAILEY.

THE RETURN OF PETER CUSHING (PART TWO!)

Peter Cushing's record,mantioned in issue one of DARK TERRORS,is likely to be re-released agein sometime around May,this tima with a more classicel becking.The original version,based on a poem by Pater Keyne, was backed by a danca rhythm.



As mentioned last issue,CREATURES UNLIMITED,owned by partnere,Gary Wilson and Dave Prowse,heve ec-quired the rights to all Hemmer Film monsters.They will be producing model kits,end later other merchand-ise,under the name,HAMMER HOUSE OF HORROR MARKETING.

All tha modals are to ba sculpted by Mike Hill,menufactured in Britain and will retail for undar £40.

Deve Prowse is well known to Ham-mer fans for having appeared ae Frankenstein's monster in two films, THE HORROR OF FRANKENSTEIN and FRANK-ENSTEIN AND THE MONSTER FROM HELL, and also for his rola as the circus strongman in VAMPIRE CIRCUS.Gary Wilson himself has been e Hemmer fan for many years and fondly remembers the days his dad used to try to get him into the cinema to sae the latest Hammer Horror!

The first model will ba raleased in May thie yeer,end will feature Dave Prowse as the monster from FRANKENSTEIN AND THE MONSTER FROM HELL.This model will ba 16" tall,made from top quelity vinyl with full-colour box art.

Gary Wilson and Dave Prowse re-cantly met with Roy Skegge at Elstree Studios for hie approval on the clay master of their second kit.This will feature Oliver Reed as the werawolf in THE CURSE OF THE WEREWOLF,and will be aveileble in September 1992.

1993 will see the release of kits featuring,THE REPTILE,THE GORGON and DRACULA.Gery is eleo very excited about the possibilities of trading card sete,which will include postars and etills teken from the original transparencies.

Following these initial 5 kits will be models of THE MUMMY,THE PLAGUE OF THE ZOMBIES end THE ABOM-INABLE SNOWMAN(the tallast kit at 20").HAMMER HOUSE OF HORROR MARKET-ING will be gatting in touch with Ingrid Pitt ebout a kit of her from THE VAMPIRE LOVERS.Basically HHOHM will be exploring all the Hemmer monstere over the next few years, with other merchandise,including T-shirts,msske,mugs etc,expected to be aveileble in 1993.

Between tham,Gary Wilson and Dave Prowse have come up with the most exciting Hammer-related project for yeers,end with Hemmer Films due to return to full production it could-n't happen at e better time.



Starring
CLIFFORD EVANS · OLIVER REED · YVONNE ROMAIN · CATHERINE FELLER

Screenplay by JOHN ELDER · Directed by TERENCE FISHER · Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS

A HAMMER FILM PRODUCTION · A UNIVERSAL INTERNATIONAL RELEASE

THE CURSE OF THE WEREWOLF

By 1960 Hemmer's horror cycle was in full swing,having already thrilled and ehocked eudiences with their versions of cinema's most femous monsters.They next decided to turn their attention to the legend of the wolfman with THE CURSE OF THE WEREWOLF.

Although the film wes to be made for Universal,Hammer decided to ignore previous screen versions end seek inspiration from en original source,in the form of Guy Endore's novel,THE WEREWOLF OF PARIS.(Following the publicetion of his book in 1933,Endore joined MGM end co-wrote the screenpleys for such films as THE MARK OF THE VAMPIRE(1935) end THE HANDS OF ORLAC(1935),released ee MAD LOVE in the U.S.).

THE CURSE OF THE WEREWOLF was to be an important landmerk in Hammer'e history,being the first screenpley to be written by Anthony Hinde,who would write meny of the classic Hammer films in the yeers to come,ueing his pseudonym,John Elder.Tha origins of Hinds' pseudonym go beck to the deys when he edited a school megezine. Peceuse he wrote the majority of it's content himself he was asked for a pen-name to prevent him taking full credit for the publication.Hinds decided to borrow a name from one of his father's employees at Hemmer, Jim Elder.(Jim Elder Wills directed two early Hemmer/Exclueive films and later worked as Art Director on the Hemmer productions of the '50'e). However,the typist on the magazine got it wrong end typed John Elder, end so one of Hemmer's greatest screen-writers was (accidentelly) born!



Above:Leon(Oliver Reed) faces deeth by the treditionel silver bullet,in the villege church-tower,in THE CURSE OF THE WEREWOLF.

The fact thet Hinds wrote the screenpley for THE CURSE OF THE WEREWOLF ceme ebout by chence when, es the film's producer,he found himself without sufficient money to employ a screen-writar.A large portion of the £100,000 budget hed been spent on buying the rights to



Above:The unfortunata beggar(Richard Wordsworth)ie ridiculad by the Marquis Siniestro and friends before hie imprisonment in the cestle dungeons.

Endore's novel,so Hinds offered to write the screenplay himeelf,at no extra cost to the company.There wae never eny question of Hinds receiving any commission for his Hammer scripts as he wes also a Director of the company,so he was only ever paid in his capacity as film producar.

Production in 1960 had begun with TRE BRIDES OF DRACULA followad by THE TERROR OF THE TONGS.Around this time,Michael Carreras was setting up a lavish Hemmar film ebout the Spenish Inquisition.A script was being prepared and the Spenish eete had baan dasigned by Bernard Robinson and constructed et Bray Studios. Hammer were informed by tha Catholic Church that should they go ahead with the proposed film,their censoring board,The Legion Of Decency,would condemn it.The film was scrapped when Hemmer reelised that such condamnation was likaly to effact the potential success of the film,but the impressive Spanish sets remained so Endore's novel wae transferred to Spain for THE CURSE OF THE WEREWOLF.

Parts of thie set had alreedy been employed for THE BRIDES OF DRACULA, where a small archway leads into a village squere,consisting of an inn end a number of houses.Hemmer,constantly working with tight budgets often re-used such sats which were neatly adepted for different productione.For THE CURSE OF THE WEREWOLF the 'village squara' was greatly extended end included e huge church building,opposite which stood the village gateway building,incorporating the village jail.This same building is ectually used twice in the film,first as tha entrance to the villege and later as the winemerchente cheteau(neatly disguised by the eddition of an 8 foot wall fronting it!).The 'village squere' became a stending set on the Bray lot for the naxt thraa years whara it was adapted for such films as THE TERROR OF THE TONGS,CAPTAIN CLEGG and THE EVIL OF FRANKENSTEIN.

Production began on THE CURSE OF THE WEREWOLF in mid-1960 with Oliver Reed chosen to play the Werewolf,in his first starring role.Michael Carraras had been so impressed by Raed's small role in Hemmar's THE TWO FACES OF DR.JEKYLL(1959) that he suggested

the young actor for tha part.Read was 22 at the tima and had previously been a professional boxer and nightclub bouncer before being called up for National Service in the Medical Corps.He then dacided to turn to acting in the hope of becoming a 'teenage idol',as he put it during production on THE CURSE OF THE WEREWOLF.As well as his small role in THE TWO FACES OF DR.JEKYLL,Raed also appeared in SWORD OF SHERWOOD FOREST, shot just before THE CURSE OF TRE WEREWOLF.

OLIVER REED - HAMMER FILMOGRAPHY

1959:THE TWO FACES OF DR.JEKYLL

1960:SWORD OF SHERWOOD FOREST

1960:THE CURSE OF THE WEREWOLF

1961:THE DAMNED

1961:THE PIRATES OF BLOOD RIVER

1961:CAPTAIN CLEGG

1963:THE SCARLET BLADE

1964:THE BRIGAND OF KANDARAR

Following his last film for tha compeny in 1964 Read said,"Rether than risk forever being tagged tha Hammer Horror star I left Hammer and struggled for a period".

THE CURSE OF THE WEREWOLF also starred Yvonna Romain who would go on to star alongside Read in CAPTAIN CLEGG,Clifford Evans and Richard Wordsworth who had praviously given a brilliant performance as the tormented spaceman,Victor Carroon,in THE QUATERMASS EXPERIMENT.

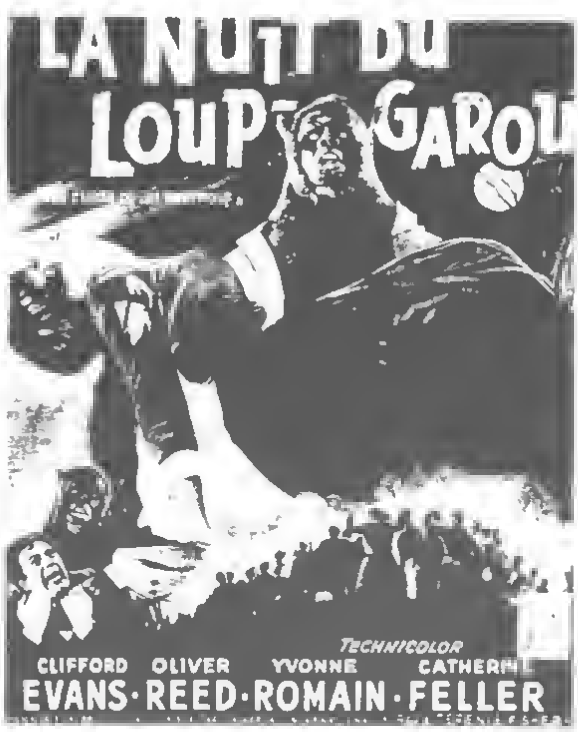
Roy Ashton provided the werewolf make-up to produce the most convincing wolfman to date and indeed probably the best up until Rick Baker's oscar-winning effects in AN AMERICAN WEREWOLF IN LONDON,some twanty years later.Read's nostrils were plugged to anlarge tham and the complex natura of the make-up resultad in Read being unable to eat any solid food during braaks in filming.Consequently tha actor found himself having to drink milk through a straw!

THE CURSE OF THE WEREWOLF suffered more than most Hammer films at the hands of the censors.Current TV prints are a good indication at just how much the film was cut,with sudden jumps in footage and soundtrack clearly indicating tha cuts.





Above:Olivar Reed and Yvonne Romain in two publicity shots from tha film.



Originelly,the begger in the film pleyed by Richerd Wordsworth,who repes the geoler's mute deughter and fethere the werewolf child,wes elso to have been e werewolf.The censors objected to this pert in the ecreenplay informing Hemmer not to mix sex end the supernaturel end coneequently Wordsworth's begger is shown without the intended fengs.Insteed,Wordsworth was given white of egg(!) to chew on,to produce 'testeful'slobbering et the mouth for the rape scene.

Despite toning down the sex/supernaturel elements the British Boerd Of Film Censors still sew it fit to trim the scene.John Trevelyn,then secretery of the BBFC later expleined,"This sort of thing cen so eesily enter the reelm of perversion.You know,bikini girls running eround crypts with hends coming out of ceskets.Obviously we were rather herd on thie one.It would probebly be different todey.I think THE CURSE OF THE WEREWOLF muet heve been the lest Hemmer film to give us much trouble".

The BBFC elso censored the werewolf's transformetion in the prostitutes bedroom end most of her subsequent murder es well es the gory details of the murders thet followed. The werewolfs eventuel deeth by the treditional eilver bullet wes also trimmed to omit a shot where blood burets forward from Reeds chest.

Although regarded es one of Hemmer's 'clessics' todey,THE CURSE OF THE WEREWOLF wesn't received ell thet well upon its releese in 1960, end Hemmer never mede another werewolf film.However,John Elder(Anthony Hinds) did write the screenplay for Tyburn's LEGEND OF THE WEREWOLF in 1974.Agein, Roy Ashton provided the werewolf make-up end his transformetion of Devid Rintoul bore more then e pessing resemblence to Reed's werewolf.

Specialised Films, SCALA, Every Wed. & Thurs.

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CLIFFORD EVANS, OLIVER REED

CURSE OF THE WEREWOLF

An horrific melodrama (X) Nightly 5-40 8-30

SHADOW OF THE CAT 7-05 Last Complete Performance 7-05

Children under 16 not admitted

Don't take your wife for granted—take her to the pictures



Above:Oliver Reed as the werewolf tekes e breek during filming et Brey Studios(1960).

Director,Terence Fisher,leter counted THE CURSE OF THE WEREWOLF emongst his best works for Hemmer and expressed perticuler edmiretion for Oliver Reed's performence seying,

"In my opinion Reed hes never done anything bettar".

THE CURSE OF THE WEREWOLF is often reviewed as being e deprassing film,possibly beceuse it wes the first and probably the last werewolf film that dared to concentrete so heavily on the inner agony of it's central character.Fisher;"...the horror of him knowing it was going to happen to him but that he couldn't do anything about it".

However,there are brief respites from the proceedings and comic relief is provided by character ectors George Woodbridga,Michael Ripper(who appeared in practically every other Hammer film!) and Werren Mitchell (later to star as TV's Alf Garnatt).

Its worth noting here thet while Hammer films were now receiving worldwide distribution,countries such as Spain,Finland,Denmark,Israel, Norway and Sweden continued to ban them.Hammer's portrayal of Spein caused THE CURSE OF THE WEREWOLF to be banned in thet country for over 15 years,and the film waen't shown there until 1976.

In his book,'The Modern Horror Film',John McCarty sums up the film nicely in seying,"Despite all the marvellous film trickery thet hes come our way since in such films as AN AMERICAN WEREWOLF IN LONDON end THE HOWLING,Hammer's THE CURSE OF THE WEREWOLF remains the last good werewolf film the screen hae given us.It is certainly the most serious, boasting a conclusion that is not only full of high-powered horror but ganuinely moving as well".

STORY

In e small villega,in eighteenth-cantury Spain,e begger(Richard Wordsworth) is seeking charity.His saarch leads him to Castillo Siniestro where The Marquis is celebrating hie marriege.The Marquis(Anthony Dewson) and his guests taunt the luckless beggar who is eventuelly incarcereted in the castle dungaone for making an off-colour remark.

There the baggar is all but forgotten,excapt by the gaolar and his mute daughter(Yvonne Romain).Tha years paes end the gaoler dies,leaving hie daughter to cere for the beggar,until she too is imprisoned for refusing the avil Merquie's edvances.The beggar,now more animal than human,rapes the girl end then dies from the exertion.

The girl escapes from the castle, aftar murdering The Marquis,and is given sanctuary by e kindly villeger, Don Alfredo Carido(Clifford Evans). Alfredo and his house-keeper,Teresa (Hira Talfrey),care for the girl until she dies giving birth to e son, Leon.

Young Leon(Justin Welters) is cursed from birth,having been born on Christmas Day,and begins to heve nightmares about being a wolf.Several sheep are found mutileted until ona night the village watchman,Pepe Vallante(Warren Mitchell),shoote what he believes to be a wolf.Leon is later found in bed by Alfredo suffering from a gun-ehot wound.

Alfredo seeks the advica of tha village priest end is told that only love can cure Leon's affliction.



Above:Alfredo(Clifford Evans) puts bars across Leon's(Justin Walters) bedroom window in an attempt to put a etop to his nocturnal dapredations.

Following the priast's advice, Alfrado and Terese show Leon all their lova and ha seems to be cured.

As a young man,Leon(Olivar Reed), leaves home,unaware of his affliction,and gets a job at the villege

wine-merchants.Here Leon falls in love with his employer's daughter, Cristina(Catherina Feller),and the two lovers plan to elope.However, Cristina is betrothed to a village nobelman and without her love or that of his adopted guardians,Leon has no defence against the influenca of the full moon.

While visiting a brothel,Leon becomes a werewolf,killing a prostitute and two villagers.

Arrested and imprisoned for his crimes,Leon pleads with Alfredo to seek permission to have him burn't alive.Realising the true horror of what his adopted son will become that night,Alfredo passes Leon's request onto the village Mayor,but it is denied.

From his cell,Leon watches with horror as the full moon appears outside and suddenly he begins to writhe in agony as his transformation begins.

Fully transformed,Leon smashes his way from his cell and escapes onto the village roof-tops.A torch-wielding mob of villagers soon gather and watch as Leon tries to make his escape across the roofs.

Alfredo manages to acquire a silver bullet and corners Leon at the top of the village church-tower, where he shoots his adopted son and finally releases Leon's tortured soul.



Above:Having already produced over 40 films for Hammer by 1960,Anthony Hinds turned to screen-writing for THE CURSE OF THE WEREWOLF,using his pseudonym,John Elder.

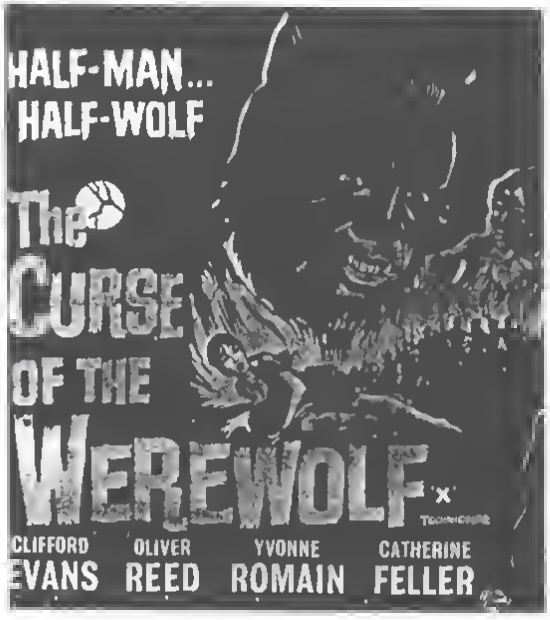




Above:Leon(Oliver Reed) begins to transform into the werewolf,watched by a terrified fellow prisoner(Michael Ripper).

THE CURSE OF THE WEREWOLF - CREDITS

Year of Production:1960
Year of Release:1960
UK Distributor:Renk
US Distributor:Universel
Running Time:92 Minutes
Certificate:X
Eastmancolor
A Hammer-Hotspur Production
Produced at Bray Studioe



Director:Terence Fisher
Producer:Anthony Hinds
Assistant Director:John Peverell
Screenplay:John Elder(Based on the novel,The Werewolf Of Paris,by Guy Endore).
Production Menager:Clifford Parkas
Continuity:Tilly Day
Director of Photography:Arthur Grant
Camera Operator:Len Harris
Production Designer:Bernard Robinson
Art Director:Don Mingaye
Executive Producer:Michael Carreras
Casting:Stuart Lyons
Fditor:Alfred Cox
Supervising Editor:James Needs
Sound Recordist:Jock May
Sound Editor:Alban Straeter
Composer:Benjamin Frankel
Wardrobe:Molly Arbuthnot
Make-Up:Roy Ashton
Hair Stylist:Frieda Steiger
Special Effects:Les Bowie

CAST

Alfredo:Clifford Evans
Leon:Oliver Reed
Servant Girl:Yvonne Romain
Cristine:Catherine Feller
The Marquis Siniestro:Anthony Dewson
The Marquese:Josephina Llewellyn
The Beggar:Richard Wordsworth
Teresa:Hira Talfrey
Young Laon:Justin Walters
The Priest:John Gabriel
Pepe Vallenta:Warren Mitchell
Rosa Vellente:Anna Blake
Dominique:George Woodbridge
Old Soek:Michael Ripper
Don Fernendo:Ewan Solon
Don Enrique:Petar Sallis
Jose:Mertin Matthews
Rico Gomez:David Conville
Gaoler:Denis Shaw
Chef:Charles Lamb
Senora Zumare:Serefina Di Leo
Vara:Sheila Brannan
Isabel:Joy Webster
Yvonne:Renny Lister



Peter CUSHING

NO WHITE PEAKS

Fans of Peter Cushing were no doubt more than a little surprised last year to hear that the 78 year old actor would be releasing a dence record.

'No White Peaks' is based on an anti-war poem sent to Peter by Peter Keyne,who had entertained the troops during The Gulf War.After being asked if he'd like to make the record, Peter was told to watch Top Of The Pops in order to give him some idea of what the record would involve. "This I did",said Peter,"...end I'm still daaf!"

The record was released late last year by Assegai Records with the A-side subtitled the 'Raver's Anthem', while the B-side contains the 'dub mix'!

"NO WHITE PEAKS"

No white paaks on mountains high
For there is no snow - left - in the sky.No children going out to play,
Upon a sunny summer's day.
No lover's to kiss or carese in the park,And when the sun's bright - it ell seems dark.
The willowy wisp of a spider's web,
With soldiers too busy to bury their dead.A pall of smoke where a house used to stend,Now a mother and child lie - hend in hand.
And in the air where the birds once flew,There's the screaching sound of somathing new.Shells axplode with a thunderous roar,And somebody dies - or maybe mora.
For they seem to lose count and they are not reelly sure,of how many people have died in that war.Or there must be a reaeon why men fight,For both sides think that they ere right.The dead can't speak but of this I'm sure,If they could they'd say "no more"."No more killing - no more hate,no more war befora it's too late".Too late for those who've died in vain,And those with bodies recked with pain.Too late for those who've gone to hell,With limbs torn loose from the blast of a shell.Are we so blind we cannot see,That this will be our destiny?

No white peaks on mountains high,
For there is no snow left in the sky.

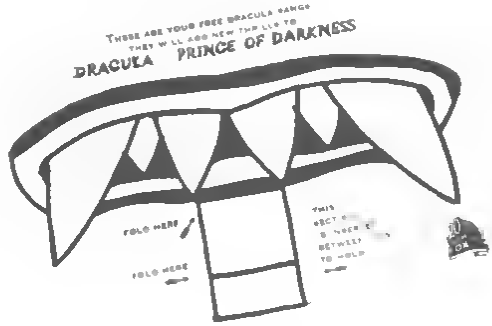
Words by Peter Kayne
Music by Andrew T. Mackay
Recorded et Mac's Love Parc end Battery Studios
Mixed at Bettery Studios.

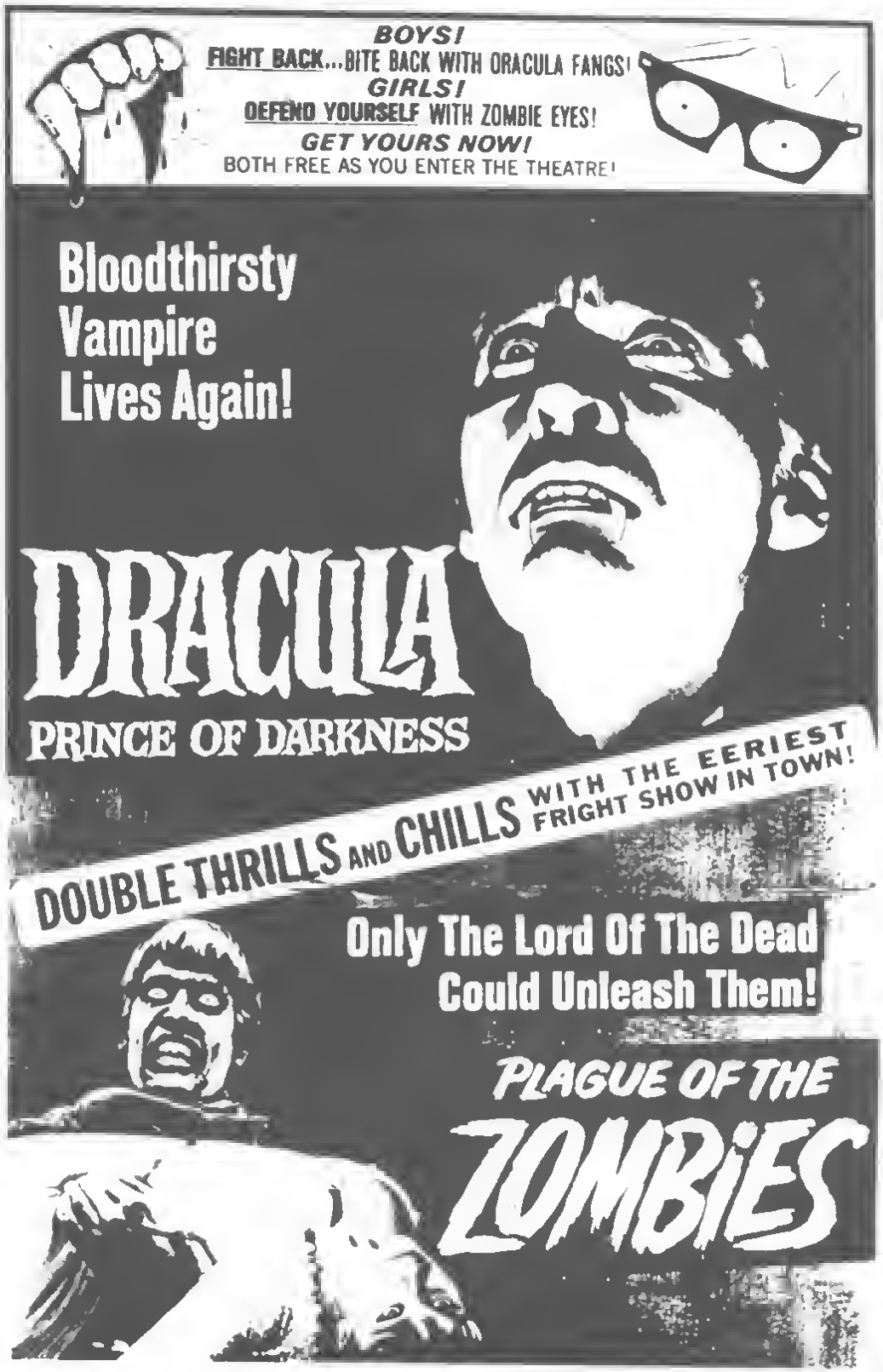
Assegei Records PC94
(Distributed by The Total Record Company).

HAMMER GIMMICKS

Cinema-goers who survived the menace of RASPUTIN - THE MAD MONK by dieguising themsalvas with their free Rasputin beards(see issue one) were confronted by aqually strange give-aways for DRACULA - PRINCE OF DARKNESS/THE PLAGUE OF THE ZOMBIES.

The U.S. distributors came up with the idea of 'Dracula fangs' and 'Zombie eyes',to be given out at selected theatres upon Hammer's double-bill release of 1966.




BOYS!
FIGHT BACK...BITE BACK WITH ORACULA FANGS!
GIRLS!
DEFEND YOURSELF WITH ZOMBIE EYES!
GET YOURS NOW!
BOTH FREE AS YOU ENTER THE THEATRE!
Bloodthirsty Vampire Lives Again!
DRACULA
PRINCE OF DARKNESS
DOUBLE THRILLS AND CHILLS WITH THE EERIEST FRIGHT SHOW IN TOWN!
Only The Lord Of The Dead Could Unleash Them!
PLAGUE OF THE ZOMBIES



Ralph Bates

In 1969 a ralatively unknown actor wae cest in a major role for Hammar's fourth Dracula film.The film - TASTE THE BLOOD OF DRACULA,and the actor - Ralph Bates.It was the beginning of e successful career at Hammer thet would see him go on to become a household name with cinema and later TV audiences.

Ralph Batas wes tha great,great grand-nephew of the French medical scientist Louis Pasteur and wes educeted at Dublin Univarsity,followed by a year a Yale.As a student he got into repertory thaatre and than did sòme TV work in 1968.His early TV credits include a play for Graneda celled THE FAT ENGLISHMAN and CORONATION STREET.It was his rola as Celigule in THE CAESARS that brought him to tha attantion of Hammer producer,Aide Young end diractor,Peter Sesdy who suggaeted him for the role of Lord Courtley in TASTE THE BLOOD OF DRACULA.In tha film,Lord Courtley persuedes three Victorian thrill-seekers to purchasa tha remaine of Count Dracula.A desecreted church becomes the satting for a black mass in which Courtley dias as ha drinks the reconetituted blood of Dracula to give lifa to his master.

The following year sew Bates replece Pater Cuehing as Hammar's new Baron Frenkenstein in Jimmy Sengstar's tongue in cheek ramake of THE CURSE OF FRANKENSTEIN.THE HORROR OF FRANKENSTEIN was Hammer's sixth variation on Mery Shellay's novel and the first not to etar Cuehing,with Hammar obviously keen to try some new blood in the title role.Michaal Carreras said at the tima,"We gave birth to Christophar Lae and Peter Cuehing who plsy our monsters.Right now they're getting a littla long in the tooth,so we're building up a new boy called Ralph Betee who should make an excallent Dracula."



Ralph Batas as Baron Frankenstein with his latast creation played by Deve Prowse in THE HORROR OF FRANKENSTEIN.

Also in 1970,Hammar bagan work on thair sacond film in Tha Karnetein Trilogy,LUST FOR A VAMPIRE, with Patar Cushing cast to play the role of school-taacher,Giles Barton. Cuehing was forced to drop out last minuta on account of his wifa becoming ill and Batas stappad in to play the part spacifically writtan for Cushing.



Above:Ralph Bates and Mertine Beswick in e publicity shot from DR.JEKYLL AND SISTER HYDE(1971).

Bates returned to Hammer in 1971 as Dr.Jekyll for DR.JEKYLL AND SISTER HYDE.This is probably one of Hammer's most underrated films from the seventies and offers a unique twist to the Jekyll and Hyda story.Dr.Jekyll decides to inject himself with female hormones in the belief that he'll live longer end be abla to discover the 'elixir of life'.Tha resulting transformation doesn't see him turn into the evil Mr.Hyda,but a beeutiful young woman,Sister Hyde!

In 1971 Bates met actress Virginia Wetherall,who would later become his wifa.At the time Virginia was working on DEMONS OF THE MIND for Hammar.

With horror film production beginning to wind down at Hammar,1972 saw Bates' last film for the company.FEAR IN THE NIGHT wes the last in a series of films that Jimmy Sangster tarmed 'insanity murder thrillers' and also starred Peter Cushing,Judy Gaeson and Joan Collins.

Though his Hammer days were over the mid-seventies provided Bates with two more horror films.Firstly,PERS-



ECUTION for Tyburn in 1974,followed by I DON'T WANT TO BE BORN,in 1975. Ralaased in the U.S. as THE DEVIL WITHIN HER,the latter film also starred Joan Collins and Donald Pleasance.

In 1977 Bates raturnad to TV with his role as George Warlaggan in the BBC's highly successful production of POLDARK,which ran for two saries.



Above:Ralph Bates as George Warlaggan in POLDARK.

It was hie role as John Lacey in the BBC sit-com DEAR JOHN that eaw Bates becoma a favourite with TV audiences.In the show,John Lacey is divorced and tries to come to terms with baing single by joining the 1-2-1 single's club whare he meets a variety of characters struggling with being single.The progremme became e huge success but was inexplicably dropped in 1987,after two series.Bates' co-eter in the show, Belinda Lang latar said,"All the cast felt badly for Ralph when the saries wes scrapped.We ware amazed that the BBC didn't pick him up for anything else because he was a brillient actor".

In 1991 Ralph Bates was diagnosed as having cancer of the pancreas and diad in March that yaar,agad 51.As a tribute to tha actor the BBC repeated his classic comedy series, DEAR JOHN.

Belinda Lang;"He wae a genuinely fabulous man.Everyone who knew him misses him".

RALPH BATES - HAMMER FILMOGRAPHY

1969:TASTE THE BLOOD OF DRACULA
1970:THE HORROR OF FRANKENSTEIN
1970:LUST FOR A VAMPIRE
1971:DR.JEKYLL AND SISTER HYDE
1972:FEAR IN THE NIGHT

In addition to her appaarance in Hammer's DEMONS OF THE MIND in 1971 Virginia Wetharall also appeared in THE CURSE OF THE CRIMSON ALTER with Boris Karloff and Christopher Lee. In 1973 she starred in a TV varsion of DRACULA,directed by Dan Curtis, and starring Jack Palance in the title role.



Above:A publicity shot from POLDARK, filmed on location in Cornwall in 1977.

THE TALES OF FRANKENSTEIN

THE FIRST OF A NEW SERIES LOOKING AT HAMMER'S UNFILMED PROJECTS,BEGINNING WITH THE PROPOSED TV SERIES OF 1958.

With the completion of THE REVENGE OF FRANKENSTEIN for Columbia Pictures in 1957, Hammer plenned to meke e Frenkenstein TV series with Screen Gems(e TV subsidiery of Columbie Pictures).

In October 1957 Anthony Hinds flew to Hollywood to discuss the TV pilot film for the series with Screen Gems,but returned to Englend soon afterwerds,disenchanted with the ettitude of the Americen compeny.In the meentime Michael Carreres had contected Jimmy Sengster ebout preparing e number of story outlines for the series.(Sangster hed previously written the screenpleys for THE CURSE OF FRANKENSTEIN end THE REVENGE OF FRANKENSTEIN).

Sengster's outlines were as follows;

1.He(Frenkanstein) starts to trevel,visiting verious new cities end countries.There he is feted es en important man by the medicel councils, end he does various nesties to some of their patients.

2.He has a set to with Zombies,on the essumption that he has workad for yeers putting life into dead bodies,while here there are daad bodies that move around without eny apperent life whatsoever.This to him is fesinating.

3.He dabbles in some voodoo,end gets himself a big bleck essistent for a while.

4.He becomes interestad in Bleck Megic end the power of the devil... he considers the Devil and he have e certein affinity.

5.He works on mutetions(es per THE MAGGOT) end retrogressions whereby his debblings in time fectors turn people into primeval slime.

6.He works on the preservetion of living tiesue whereby he freezes bodies in blocks of ice for long periods.



Above:Peter Cushing,es Beron Frenkenstein,with Eunice Geyson end Richard Wordsworth,in THE REVENGE OF FRANKENSTEIN releesed by Columbie in 1958.

7.He works on the property of the vacuum,where if you put a human being in one,it's blood boils.

8.He works on the theories of pein.How much pain can a humen stend. To do thie he extrects by surgery the mein narve centres.(Imagine having a tooth drilled where the nerve that the drill touches is as thick as your finger).

In December Hammer prepered the monster meke-up and thet month sew Micheel Cerreres fly out to Hollywood to oversae tha production of the pilot episode.Anton Diffring wes cest as Baron Frankenstein and Don Megowan,the monster he creetes.

The pilot was finally filmed in Januery 1958,efter Columbie hed employed Curt Siodmek to write,produce end direct whet Micheel Cerreres let-

er refarred to as 'a piece of utter crap'.Quita clearly Hammer weren't impressed and had very little to do with the rasulting film.Columbie had insisted on an Amarican writer for the pilot,and,seeing themselvee hev-ing littla creative control over the proposed series,Hemmer dropped the 'co-production' deal and the saries was never filmed.

"THE FACE IN THE TOMBSTONE MIRROR"

(Synopsis of pilot apisoda)

In his secret laboratory hidden high in the rooftops of his vast cas-tla,Baron Victor Frankenstein has succaeded in creating a living being - e huge monster of a man.The brain he has used is that of an imbecile, and the Monstar is "born" e raving lunatic,with a single desire - to dastroy everything.In destroying tha laboratory,ha kills himself.

A coach pulls up at the locel villaga inn.A young merried couple entar the inn and ask for refresh-mants.We see that the husband is very ill,end soon learn that his young wife has haard rumours of tha wonders parformed by Frankanstein and that sha is taking her husband to Castle Frankenstain to appeal to the Baron to cura him.

Tha Baron permits the couple to enter his castla and make their re-quest.He tells them that he is not a doctor,nor a magician,and that thera is nothing he can do for the husbend that any village doctor could not do.

Tha husband dies and is buried in the village graveyard.Frankenstein watches the burial and,after the mournars have left,bribes the grava-digger to leava the grave opan.

That night,Frankanstein robs the grava.The young wife comes to tha cemetery with flowers,and finds the grave still opan.She finds the grave-diggar drinking in tha inn,end forces him to confess.

In his laboratory,Frankenstein has introduced tha brain of tha dead hus-band into the body of the monster.He talks to the monstar,calling him by the name of the young husband.The Monster responds.Frankenstain is interupted by a loud knocking from below.It is the young wife at the main door,who demands to know what the Baron has dona with tha body of her husband.Frankenstain tries to get har to leave,when thara is an unearthly cry from tha laboratory. The monster is frae.He appears and attacks Frankenstain,then tries to take 'his wife' in his arms.She flees and falls headlong down the stairs.Now,for the first time,the monster sea's himsalf reflected in a mirror.He shattars the glass with his fist and turns on his makar.

Frenkanstain trias to shoot him but the bullet hardly bruises the huga man,who picks up his mastar as if he wera waightlass and hurls him through the great window.

Tha chase - Monster after Frank-enstein - ending in the graveyard. The wifa arrives in tima to stop the Monster from killing Frankanstein. She appeels to him not to commit murder.The Monster hesitates,then throws himself into the open grava, pulling the earth in on top of him. Frankenstain tries to dig him out, when the polica arriva to arrast him for body-enatching.

The Baron's last linas are to tha affact;"You have your work to do and I mine.I ehall naver falter until I have solved the secrat of life".

CHARACTERS:
1. FRANKENSTEIN
2. MONSTER
3. WIFE
4. HUSBAND
5. GRAVEDIGGER
6. POLICEMAN
7. INNKEEPER
8. A BARMAID
9. A DOCTOR

SETS:
CASTLE-(1. LABORATORY
(2. HALL AND STAIRS
INN-(3. TAPROOM
(4. BEDROOM
5. GRAVEYARD
6. SECTION OF WOODS

Geography: Castla Frankenstein is situated in the German part of Switzarland.

Pariod: About 1860.

(The above synopsis and character/ sat informetion was sent out by Rammar to potential writers for the series).

HAMMER HOUSE OF HORROR

EPISODE GUIDE - Part Two

Rude Awakening

(For full production credits on HAMMER HOUSE OF HORROR see issue one).

Norman Shanley:Denholm Elliott
Mr.Rayburn:James Laurenson
Emily Shenley:Pat Heywood
Lolly:Lucy Gutteridge
Lady Strudwick:Eleanor Summerfield
Dr.Melbury:Gareth Armstrong
Maid:Patrice Mort

Director:Peter Seedy
Screenplay:Gerald Savory
Composer:Paul Peterson

It seems like just another Friday 13th morning as Estate Agent,Norman Shenley,arrives at his office to be greated by his attractive secretary/mistress,Lolly.Later that morning,a Mr.Rayburn gives Shanley a map indicating a property he wishes to sell,Lower Moat Manor.On visiting the uninhabited country house,Shanley is horrified to see his dead wife drop from the dumb waiter.Two suits of armour come to life and attack him as a voice fills the room saying,"You shouldn't have done it Mr.Shenley,you shouldn't have killed your wife."Shenley wakes in bed next to his still much alive,nagging wife to discover it was all a dream.

That morning he goes to his office,and finding he still has the map given to him by Mr.Rayburn,decides to look for the house.Unable to locate the Manor,Shenley enters a phone box to call Lolly at the office,and finds himself trapped.Smoke begins to pour from the coin slots, filling the phone box,when Lolly arrives and seduces her employer. But it's just another dream.

The dreams continue with Shenley unable to distinguish them from reality.A third attempt to locate the house is somewhat more successful, and inside he tells his story to the lady of the manor.She listens politely and then announces,"I'm dead,aren't you?".In the lobby,the butler has prepared a noose and hangs Shenley...but he wakes from another nightmare to find the bedclothes wrapped around his neck.

Shenley visits the doctor about his recurring nightmares and is diagnosed as having a tumour on his brain.He is conscious throughout the operation that follows and Shenley sees his wife and Lolly among the surgeons trying to save his life.The surgery is unsuccassful and Shenley is wheeled down to the mortuery...but it's yet another nightmare.

Deciding to take advantage of his continuing nightmare,Shenley suffocates his nagging wife as she lies in bed.On arrival at his office that morning,he calmly admits to Lolly what he has done,after all, it's only another dream,or is it? Two policemen arrive at the office to question Shenley,and he admits killing his wife,safe in the knowledge that he's still dreaming.One of the policemen bears a striking resemblence to the mysterious Mr. Reyburn and says,"You shouldn't have done it Mr.Shenley,you shouldn't have killed your wife.

It's a dream come true for Mr. Shenley,in more ways than one.For today is Friday 13th,and his wife really is dead,but this dream is reality!

As the police lead Shenley away, the phone rings in the office.Lolly answers and a man calling himself Mr. Rayburn announcas he wishes to sell a property...Lowar Moat Manor!

RUDE AWAKENING was diracted by Petar Sasdy,who had previouely directed COUNTESS DRACULA and HANDS OF THE RIPPER for Hemmer.Lucy Gutteridge went on to star in the 1984 epy spoof,TOP SECRET,a film in which Peter Cushing also had a smell role.

Growing Pains

Laurie Morton:Barbara Kellerman
Tarence Morton:Gary Bond
Mr.Ngenko:Norman Beaton
Charles Austin:Tariq Yunue
James:Matthew Blakstad
William:Christopher Reilly
Matron:Daphne Anderson
Machanic:Michael Hughes
Nurse:Karin Scott
Gravedigger:Geoffrey Baevers

Director:Francis Megahy
Screenplay:Nicholae Pelmer
Composer:John McCebe

Following tha death of their son, William,affluent do-gooders Laurie and Tarence Morton edopt James.

Terence has little time for his naw son,baing constantly engrossed in his work to produce a high protein plant to feed the starving third world.It was Terenca's obseseion with his work that had led to the death of their first son.William beliaved he could make his father love him by aating the high protein food reservad for his father's beloved test rabbits, but it had proved fatal.

Young James finds a poem writtan by William and reading it,unleashas the vangeful presence of William,who takas over Jamas' body.

Laurie and Terence realisa William has returned from the grave to avenge their selfishnass,and their dead son snatches hie father'e prize protein plant,a lifatimee work,and flea's to his supposed resting place in a naarby graveyard.Laurie and Terence follow,and at the graveyerd Tarenca dies as ha tumbles into an opan grave trying to sava the only thing he has ever loved,his plant.

William lias down on his grave and suddanly transforms back into Jamas.As Laurie leads James from the graveyard the name 'Terence Morton' is mystariously added to the evenged William's tombstone.



Abova:Young William returns from the grave to taka his fathar's prize plant and confronts his mother at the graveyard whara ha eeeks his awasome ravange in GROWING PAINS.

Silent Scream

Martin Blueck:Pater Cushing
Chuck Spillere:Brian Cox
Annie Spillers:Elaine Donnelly
Aldridga:Anthony Carrick
Police Officer:Robin Browne
Lionel:Terry Kinsalla

Director:Alan Gibson
Screenplay:Francis Essax
Composer:Leonard Salzedo

When habitual criminal Chuck Spillers is released from jail,he is befriended by Martin Bluack,his prison visitor.Bluack is the proprietor of an innocent looking petshop,with a secret beck-room,in which he keepe a variety of wild animals.Chuck is naturally surprised when Blueck shows him his minizoo,but even more surprised when he realises ell the doors on the cagas are wide open.



Above:Peter Cushing as Martin Blueck in SILENT SCREAM.

Blueck explains to Chuck that he had spent his war yaars in a Jewish concentration camp and intends to train animals,and eventuelly humans, to be held captive without the need for cages.In order to do this,Blueck has set up powerful electric charges across the doors,with a serias of buzzers set to sound when it is safe for the animals to leave their cages to feed.

Chuck reluctantly agrees to look after the animals while Blueck is away,but is tempted back into his old ways at tha sight of Blueck's wall-safe.As Chuck opens the safe, a trap-door relaases beneath his feet and ha finds himself trapped in a steel cell.

Tha following day Chuck's wife, Annie,visits the pet-shop concerned at Chuck's disappearance,and diecovers her husband imprisoned in Blueck's sound-proof cell.She tries to relaasa him,when Bluack returns end throws her into the cell.To their horror,Blueck reveals that ha was not a Jewish captive in the concentration camp,but a Nazi captor.

Chuck and Annie eventually escape from the cell,but it seems too easy, so Chuck see's to it that Blueck is imprisoned in the cell,where no-one will ever find him.The two return home to their isolated farm-house, jubilent at their escape,only to find that Blueck had rigged thair house while thay wera imprisoned. Powerful electric charges on the walle,doors and windows make escape imposeible...ever.Thair scraams for help go unheerd,as do Blueck's,trapped in his own cell at the pat-shop!

Below:Laurie(Barbara Kallarman) watches har dead son return to the grava in GROWING PAINS.



HAMMER HOUSE OF HORROR

Next Issue;

THE HOUSE THAT BLED TO DEATH
CHARLIE BOY
CHILDREN OF THE FULL MOON



Write to, DARK TERRORS
c/o Mike Murphy
"Avalon"
Ventnor Terrace,
St. Ives,
Cornwall, TR26 1DY

Daer Mike,

Thank you for the magazine.What an interesting end enjoyable fanzine it is.

I have in my possession at the moment the cley master of our second kit.It is ebsolutaly fentastic, 19½" tall,Olivar Reed in THE CURSE OF THE WEREWOLF,in a great pose with unbelievable deteil.The ripped shirt looks like cloth and not clay.This vinyl kit will be available around September and comas with e full-colour box.Our first kit will be the monster from FRANKENSTEIN AND THE MONSTER FROM HELL.

Keap up the good work on DARK TERRORS,

Best Wiehes,

Gary Wilson(Craatures Unlimited/ Hemmer House Of Horror Markating)

Dear Mike,

After elmost 20 yeers producing LITTLE SHOPPE OF HORRORS it is still a lot of fun - but elweys a bit of a task getting the materials from England.I have decided to fold the magazine after issue 15,but that still gives me 4 more to put out.I'll be pushing 50 years by then,and will have seid about all there is to say about Hemmer - at least from my end.

Issue 12 is going slowly right now,but it is picking up staam.Wa are having problems getting the inside production info on THE DEVIL RIDES OUT,but I heve hopes with the help of Micheel Carreras end others, to solve it.

Have talked to Roselyn Landor,who wee the little girl,elso Chrie Lee end Jemes Bernard.Have to gat hold of Richerd Metheson,who wrote it.We ere also working on en extensive tribute to Sir Jamas Cerreres,with the use of inside Hammer memos and the memories of the people who have worked directly with him.

I heve big hopes for issue 13 as the major feature will be the post-Terence Fisher Hemmer Gothics;DRACULA HAS RISEN FROM THE GRAVE,TASTE THE BLOOD OF DRACULA & SCARS OF DRACULA.Wa ara lining up to intarview virtuelly everyone who worked in a mejor capecity on the films, including Aide Young,Chris Lae,Roy Ward Baker,Peter Sasdy,Freddie Frencis,James Bernard,Anthony Hinds and more and more.We have already interviewad Isla Bleir and Barbera Ewing (and recently got intarviews with Catherina Feller from THE CURSE OF THE WEREWOLF end Velerie Leon from BLOOD FROM THE MU'MY'S TOMB,and also complatad en interview with Raquel Welch).

I think it will be another 100+ page issue,with color cover peinting and color on all four covers,

Best,

Dick Klemensen
LITTLE SHOPPE OF HORRORS

Dear Mike,

I reelly enjoyed the first issue of DARK TERRORS,knowing how herd it is to produce e fenzine,es I have been toying with the idee for some

years.

I have been a Hammer fan for many yaars,and never tira of watching some of the classics,and count mysalf very lucky to have met a few of the people who mada tha Hammer name, including Terance Fishar and Pater Cushing.

I would like to see reviaws of vidao tapas and their availability, with thair completaness the most interesting facet,baceuse of tha varying running times between English and American versions.Perheps someone with duel standard videos that have bought American NTSC copies can compare.It does seam that more titles ara available in America than here.

I would be interested to hear what was missing from tha American version of ONE MILLION YEARS B.C., as this film falls into my main area of interest - stop-motion animation,

Kindest Regards,

Mike Hankin,
Surrey.

(Editor;As far as I know both U.S. and U.K. theatrical prints of ONE MILLION YEARS B.C. run at 100 minutes.The film has been relaased twice on video,first by Thorn EMI (Beta/VHS) and later by Warner Brothers(VHS only) at 96 minutes.

It certainly seems that America has a far wider choice of Hammer videos than the U.K.Thosa that are released in the U.K. never seem to be around that long befora they're delated.

The most notable serias of Hammar videos were releesed by Warnar Homa Video,in 1988,and included; THE CURSE OF FRANKENSTEIN,TASTE THE BLOOD OF DRACULA,FRANKENSTEIN MUST BE DESTROYED,SCARS OF DRACULA,TO THE DEVIL...A DAUGHTER,DRACULA A.D.1972, DRACULA HAS RISEN FROM THE GRAVE and THE SATANIC RITES OF DRACULA.

In addition to it's film cuts, Warner Brothers cut an extra 1 sacond(?) from THE SATANIC RITES OF DRACULA,for vidao releasa,in a scene whera a vampire(Valerie Van Ost)gets a stake driven into har breast.Even most TV prints show this scane intact.

Many Hammar films suffer avan worsa fates by being released through obscure video companias with evan more obscure reproduction facilities, and often under different titlas).



Deer Mike,

Meny thanks for tha first issua of DARK TERRORS.Though I've seen loads of stuff on Hammar ovar the yeare,I still lika your fanzine.The covar is attractive.I think your strong point is the up to date news. I hopa you keep it up,

Melvyn Green,
Salford.

Daar Mika,

I'm plaasad to see that somaone has et last producad a zine on the great Hemmer movie company,in Britain.Many of todey's young horror fans saem to forget thasa great movies, and that they ware British,the last great British movie company.Of course we now have hardly eny British companias.I know thare is tha American LITTLE SHOPPE OF HORRORS zina,but it is nice to have e Hammer zina closer to home,

Gary Sherratt,
Ashbourna.





Oakley Court
WINDSOR

The unique erchitacture of Oakley Court,Windsor will no doubt be immedietely familiar to erdent Hammar fans from it's use for location work in such films as THE CURSE OF FRANKENSTEIN through to THE PLAGUE OF THE ZOMBIES and THE REPTILE.

Situeted next-door to Brey Studios on a stretch of the River Themes known as Water Oekley,the Court wae first ueed by Hammer in their prehorror deys.During tha aarly fifties the compeny employed a number of lerge country houses,with makeshift studio facilitias to produce meny of their radio/TV spin-offs. Oakley Court wes ona such houee.

Water Oakley was first shown on maps eround 1800,its neme originating from Cornish Braton in which it appeers as 'Warhta Eog Lee' - The Upper Salmon Plece.The Court itself wae built in 1859 for Sir Richerd Hall Say in the style of a French Cheteeu,in the balief that it would bring comfort to his young homeeick French wife.In 1880 the Court wes sold to Lord Otto Fitzgereld,then to John Lewis Phipps and in 1908 to Sir William Avery of Avery Scalee.

In 1919,Mr Ernest Olivier bought the property together with 50 ecree of surrounding Berkshire woodland for the eum of £27,000.Olivier wee something of an eccentric charecter who frequently entartained foreign diplomats and es a courteous gasture flew the flag of the netion they represented on the original fleg pole which still stands todey.During World War II tha Court beceme the English Headquertars for the French Resistance and President De Gaulle is believad to have stayed in one of tha mansion bedrooms.

In 1956,Hammer began their gothic horrors with THE CURSE OF FRANKENSTEIN and Oakley Court became Castla Frankanstein.The Court was used again in aarly 1960,this time as Chataau Meinster for THE BRIDES OF DRACULA.

Beceuse of its close proximity to Bray Studios,Oakley Court became e convenient location for exterior work end provided many Hammer productions with edded atmosphara end en expensive look which belied their low budgets.Other Hammer films which benefited from the Court include THE OLD DARK HOUSE(1962) and THE DAMNED,filmed a year later.

In 1965,Oaklay Court became homa to Squire Ramilton in THE PLAGUE OF THE ZOMBIES end latar that yaar it wae used es the home of Dr.Franklyn in THE REPTILE.



Right:The entrance to Oakley Court todey, flanked by two gergoyles,has chenged little since the days it was used by Hammer as the entranca to Chateau Meineter in THE BRIDES OF DRACULA.

The 'reel' owner of Oakley Court, Ernest Olivier,died in 1965 and the Court lay uninhebited for the next 14 years.

Of course,other film companies elso used Oakley Court end between 1965 and 1979,some 200 films were made in and eround the property. Such films included the ST.TRINIANS series,HALF A SIXPENCE(1967)sterring Tommy Steele,VAMPYRES(1974),THE ROCKY HORROR PICTURE SHOW(1975) end MURDER BY DEATH(1976)sterring Peter Sellers.

In 1979 conversion begen at Oakley Court and wherever possible,the originel furniture end plester wes restored to its former glory.Two extensions were built onto the mansion and 6 suites were carefully restored in the main mension.After 2 years of renovation end the sum of £5 million spent on the property, Oakley Court opened its doors es a hotel in November 1981.

Today the luxurious 92 bedroom hotel stands in 35 acres of gerdens on the banks of the Themes,complete with croquet lawn end golf course. A fer cry from the days(or rether nights!)when vampiras roamed its eerie grounds.

But,who knows,maybe even todey, Oakley Court mey still echo with the sound of horrific screams,recalling the days an essortment of Hammer monsters stalked through its candle-lit halls.Well,maybe not,but its e nice thought...isn't it??



Above:The interior of Oakley Court todsy,once the home of THE REPTILE. Below:Now a luxurious 4 ster hotel, Hammer used the Court for locetion work in THE BRIDES OF DRACULA.Beron Meinster must be turning in his grave!



CLASSIFIED

This is e free eervice to reeders of DARK TERRORS.If you've been looking for that elusive video,megezine etc. or if you've got anything to sell,send deteils to DARK TERRORS, indicating in which column you'd like your ad to eppeer.

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HORROR ANO FANTASY film magazines, including HAMMER.S.A.E. to;Melvyn Green,8 Castlefield Avenue,Salford, M7 OHJ.

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WANTED

HOUSE OF HAMMER,No's 2-6.HALLS OF HORROR,No's 24,27-30.THE DARKSIDE, No's 1-3.Any MONSTER MAGS. Mike,"Avalon",Ventnor Terrece,St. Ives,Cornwall TR26 1DY.

Dark Terrors

ISSUE THREE

ON SALE MAY '92

BACK ISSUES



DARK TERRORS - Issue One - January 1992

includes - HAMMER'S SATANIC SCREAMERS(A look at Hemmer's Dennis Wheatley adepteations,THE OEVIL RIOES OUT and TO THE DEVIL...A DAUGHTER).
- PETER CUSHING(Interview).
- HAMMER HOUSE OF HORROR(Part one of en episode guide to Hemmer's 1980 TV series).
- JAMES BERNARO(Hammer's femed composer).
- JAQUELINE PEARCE(THE REPTILE is elive end well..!).
- HAMMER NEWS(THE WORLD OF HAMMER TV series).

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Frankenstein Created Woman

Trailer Script

"FRANKENSTEIN CREATED WOMAN" -Trailer Script — ESTHER HARRIS 14.12.66

1. Open on dravn silhoustte of FRANKENSTEIN (black on scarlet) ... the silhoustte ravarts to the actual frozan frame.

2.

COMMENTARY	TITLES	BACKGROUNDS
FRANKENSTEIN -		Ovar ahova frozan frama ...
THE NAME STANDS		we unfraaaa to live action
FOR FEAR ..		shot of FRANKENSTEIN.
FRANKENSTEIN -		Diatort to shot of
HE SHOCKS THE WORLD		FRANKENSTEIN coming from
AS HE MOCKS THE DEVIL ..		Behind parabola.
FRANKENSTEIN -		Shot of tuhaa
HE CREATES MORSTERS OF MEN ...		out of ovan.
NOW	NOW (Scarlet letters on black hack-ground.)	Abstract.
FRANKENSTEIN'S MOST TERRIFYING EXPERIMENT COME TO LIFE...	(this synchs. as shots becomes live.)	Cut to silhoustte of invisible face behind handages ... the frozen frame of handage emerges from silhoustte and then into live shot where they removs bandage.
FRANKENSTEIN CREATED WOMAN		- as above -
		Dialogue then picks up and she says:- "Please, who am I? Where am I from?"
		Cut to later shot with Doctor when she repeates the phrase ... "WHO AM I?"
		Cut down on the executioner's axe.

3.

TITLES	
ASSOCIATED BRITISH-PATHE LIMITED PRESENTS	The body snatchers bringing coffin downstairs.
A HAMMER FILM PRODUCTION	

3A.

COMMENTARY	TITLES	BACKGROUND
(Alternate for U S A)		
TWENTIETH CENTURY-FOX PRESENTS		The body snatchers bringing coffin downstairs.
A SEVEN ARTS - HAMMER FILM PRODUCTION		

4 FRANKENSTEIN CREATED WOMAN — Ovar shot of CHRISTINA (transformed) with arm held high.

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5 Cut to FRANKENSTEIN shooting at glass and telescope dialogue to incorporate following:-

FRANKENSTEIN. "You see? Indestructible. A shield of indestructible matter."

Cut to HERTZ saying -

"What is it for?"

FRANKENSTEIN. "What is it for? To give life after death, that's what It's for - life after death. We have conquered death."

6 Cut back to guillotine coming down.

PETER CUSHING AS BARON FRAKENSTEIN WHO CROSSES SWORDS RITH SATAN IN HIS FIGHT FOR IMMORTALITY.

PETER CUSHING Over shots of CUSHING in coffin . opening his eyes .. and lead into following dialogue.-

HERTZ: "He lives. See, Hans, he's alive "

FRANKENSTEIN: "NaturslIy I'm sIIve. Did I not tell you I should be?"

SUSAN DENBERG AS CHRISTINA ... THE DEFORMED CREATURE TRANSFORMED BY FRANKENSTEIN TO A LIVING BEAUTY - RITBIN HER A DEAD MAN'S REVENGEFUL URGE TO KILL!

SUSAN DENBERG Over shots of her helf heIr-covered face... Ieto sequence of her as the new CHRISTINA with young blood who recoils from her in horror ...

OverIay sowed:- "KILL! KILL! KILL'"

THORLEY WALTERS THE DOCTOR WHO HELPS FRANKENSTEIN TO VIOLATE THE LARS OF NATURE --

THORLEY RALTERS Over shote of RALTERS is laboratory and lead Into following:-

"That man possssess such power - such knowledge - sometImes I don't doe't even understand him myself."

Cut down again on guillotine shot-

COMMENTARY

TITLES

BACKGROUND

Cut to V-C-S- Hans' father showting:-

"HANS ... HANS!"

THE BOY HANS IS THE TOOL OF THE FRANKENSTEIN EXPERIMENT...

Overlap on shove cut...

THESE BOYS ARE THE CAUSE OF IT!

Cut to the fight between the boys and HANS.

Cut to boys yelling:-

"Hans .. He's come back ... he's come back."

Cut to FRANKENSTEIN saying:-

"Hans is still alive .. his soul Is in her body ... he's seeking revenge."

7 TITLES

FRANKENSTEIN
CREATES
A NEW KIND OF SHOCK

Cut to FRANKENSTEIN whipping
the horses in carriage.

8. FRANKENSTEIN CREATED WOMAN

Technicolor (R)

Original screenplay by JOHN ELDER In replace-

Produced by ANTHONY NELSON KEYS ment blocks

Directed by TERENCE FISHER

Released through Warner-Pathe
Film Distributors Ltd

Over shot of bar in carriage
taking off bandage

---Clear of title the guillotine
comes down again

8A. TITLE

(Alternate for U S A.)

FRANKENSTEIN CREATED WOMAN

Color by De Luxe

Original Screenplay by JOHN ELDER

Produced by ANTHONY NELSON KEYS

Directed by TERENCE FISHER

Released by 20th Century-Fox

Over shot of bar in carriage
taking off bandage

---Clear of title the guillotine comes
come down again.



Above:Cast and Production members on the set of FRANKENSTEIN CREATED WOMAN (1966) filmed at Bray Studios.From left to right;Susan Danberg(Christina), Peter Cushing(Baron Frankanstein),Terenca Fishar(Diractor),Thorley Walters (Dr.Hertz)and Anthony Nelson Keys(Producer).

